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MANOLO

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MANOLO

OCTOBER 7 — NOVEMBER 2, 1957

galerie chalette
1100 madison ave., new york 28, n. y.

FORWARD

I recall my last meeting with Manolo. It was a small Spanish country road, and he suddenly appeared with waddling gait from behind a cluster of trees, hobbling towards our car with his crutch. Ridden with arthritis, he had a small house built about 35 km from Barcelona, near the Caldas de Montbuy Spa, where he would take the cure several times a year. There he stood before us. And never again was I to see him. The Civil War came shortly afterwards. Then the World War. Manolo died in Caldas on November 17, 1945.

Spain, especially Catalonia, holds him in very high esteem. In France and elsewhere his retreat from the world removed him somewhat. It is time now to put him in his rightful place among the sculptors of this century. And his place is among the very first.

The artist is not a hothouse plant grown in artificial soil. However great the man, his work cannot be fully understood without its relationship to his milieu. The abandoned son of a Spanish general, Emanuel Martinez Hugue (Manolo) had a precarious youth in Barcelona. He became one of the closest companions of Picasso, nine years his junior. One should bear in mind the nature of the

painting of Picasso and his friends at that time. Picasso had fled Barcelona for Paris. Manolo, too, went to Paris. But Manolo's stay in Paris only reaffirmed his devotion to the traditional means of his art. At the Cafe Vachette, he joined the circle of Jean Moreas whose verses he continued to recite. The "Ecole Romane" laid down for him the esthetic rule:

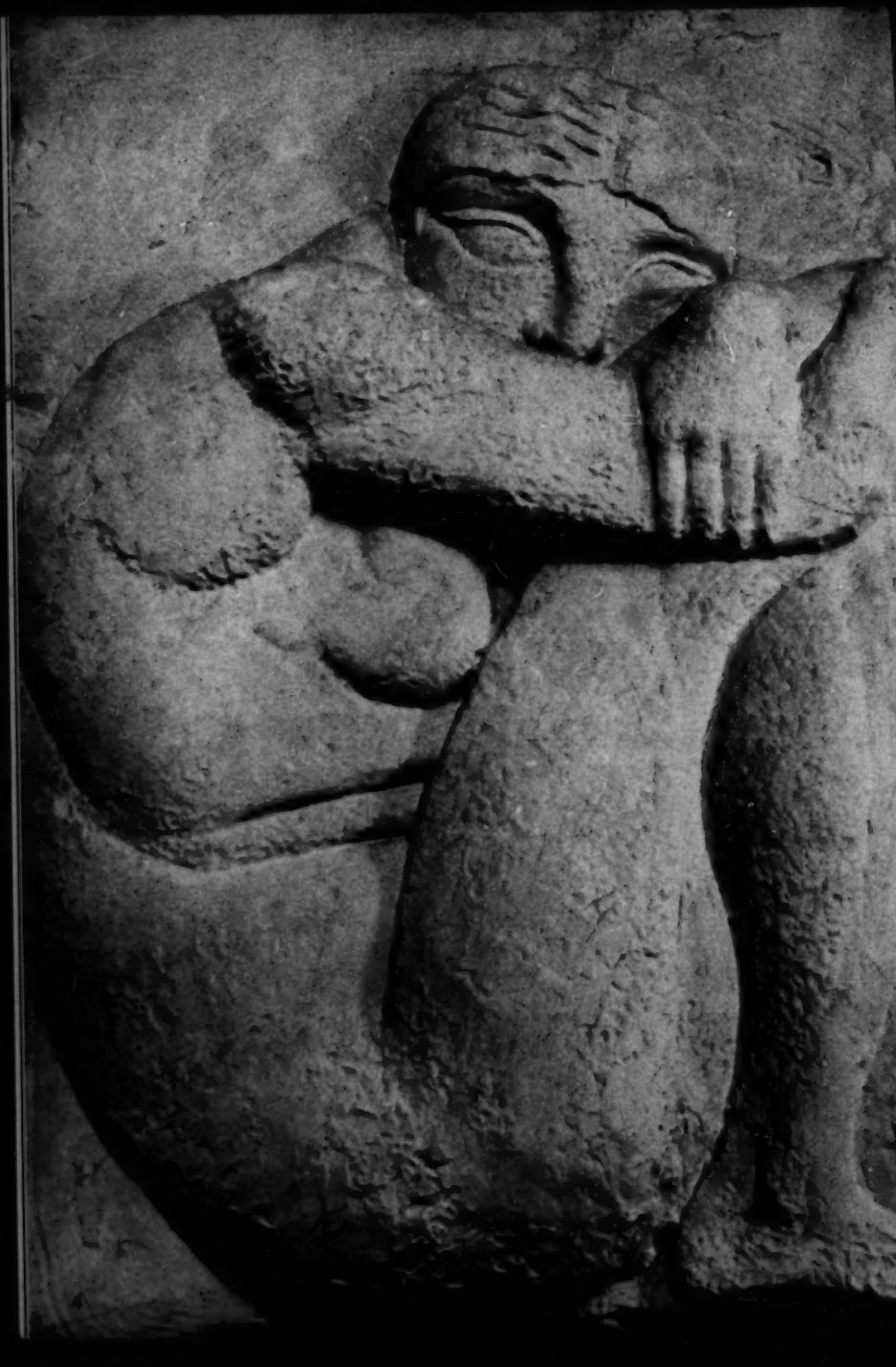
> "About new thoughts
> let us write antique verses."

Manolo felt his mediterranean classicism justified by the trends of these young poets. He always remained a stranger, even hostile to Cubism which evolved at his very side, originated by his friend Picasso, Georges Braque and Juan Gris, whom he saw daily in Ceret.

What life was like for Manolo in Paris, he relates in his autobiography, edited by Josep Pla.* The distress in which he lived cannot be imagined. He survived by the most devious means. His life was a picaresque novel: Many an anecdote still persists among those left of his contemporaries echoing his pranks and his witticisms.

It was in 1910 that I first met him. I was able to help him leave Paris, settle in Ceret — French Catalonia — and work. From then on he was, as he relates in his autobiography "salvat definitivament de la miseria." It was then that his art, later to place him among the very great sculptors,

*Josep Pla: Vida de Manolo contada per ell mateix. First edition, Sabadell 1928.



really began. His work surmounted the influence of Gauguin, which had swept him like so many others, toward stylization. We have now a sturdy plant with the very breath of the Catalonian earth, in spite of its classicism.

Manolo knew well Maillol, French Catalan, and his neighbour in the Roussillon. They were also of the same generation and all this certainly accounts for the rapport in their work.

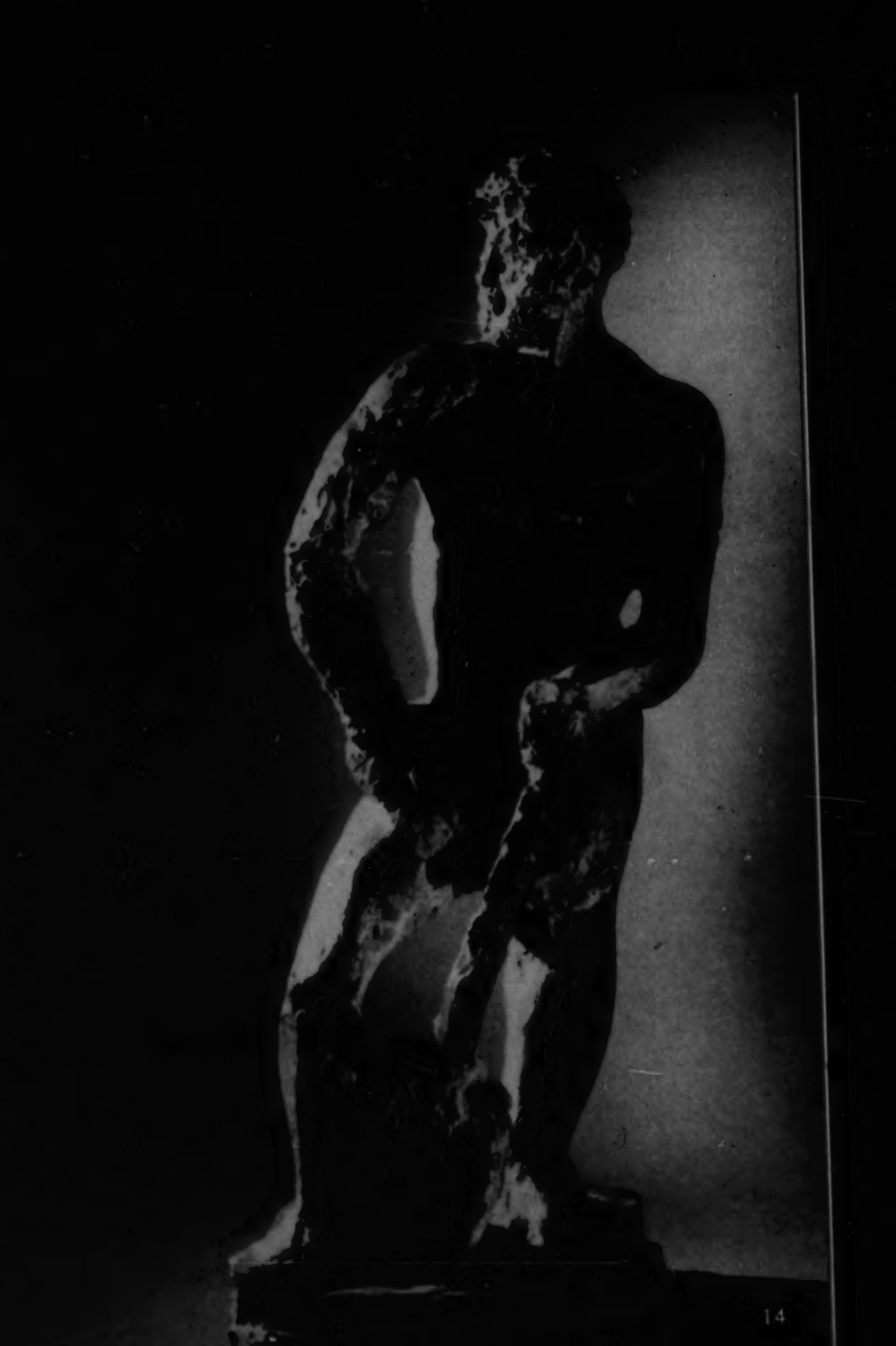
However, I believe that Maillol never quite escaped the grip of Gauguin or the decorative spirit while the work of Manolo blossomed in complete freedom. He created from his surroundings: the men and women, the oxen and horses of the Pyrennes country. An enthusiast of the bullfight like his friend Picasso, he captured every phase of the corrida. Nothing is prettied up, nothing is "idealized" in his art, which is profoundly realistic. But his realism follows such laws as dictated by his lucid common sense. There is nothing dazzling, nothing startling in his humble art, which asks for no more than clarity, as all true classic art does.

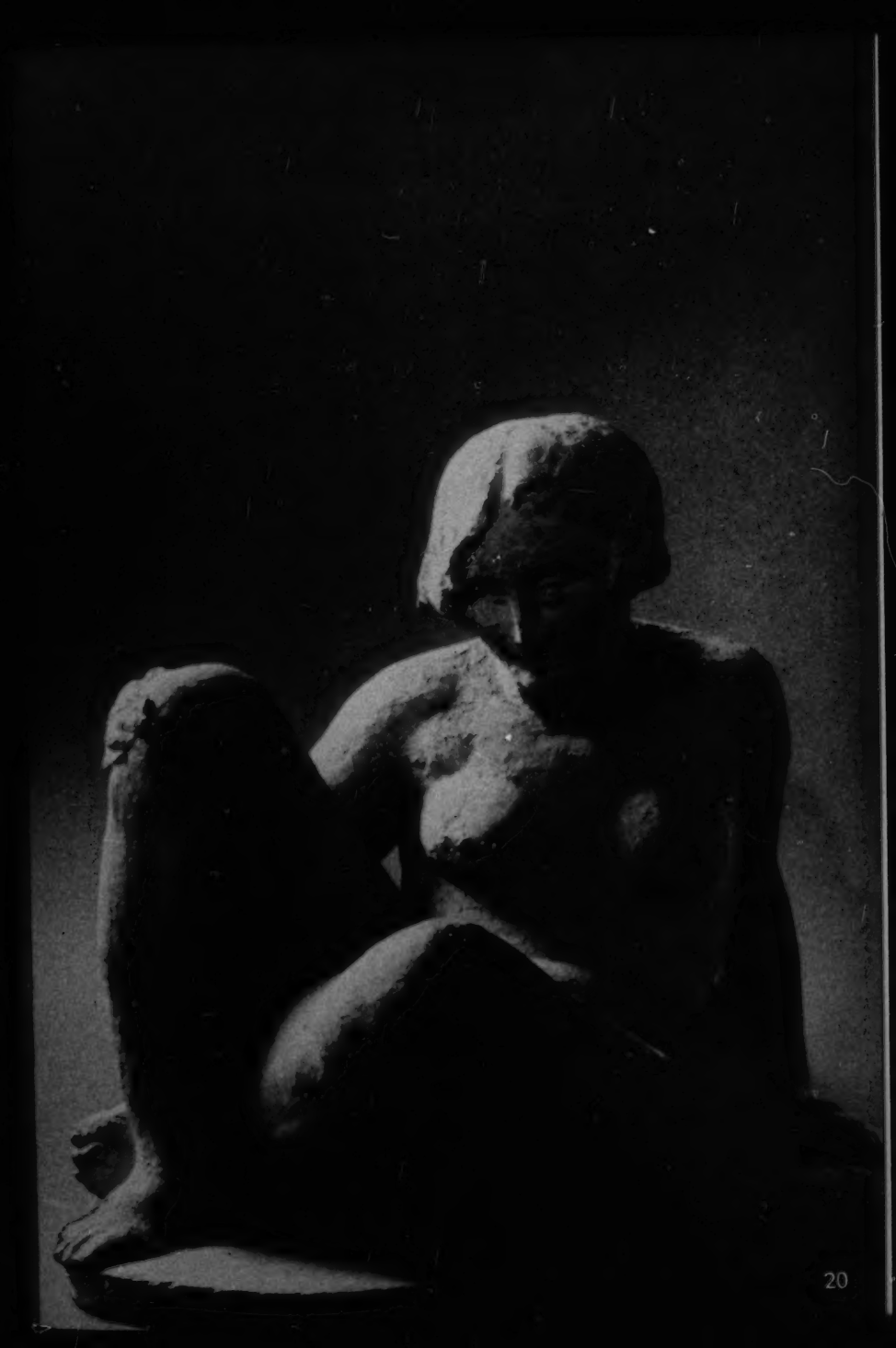
I believe that the time has come, when everyone can feel and appreciate the beauty of this art with its tremor and harmony.

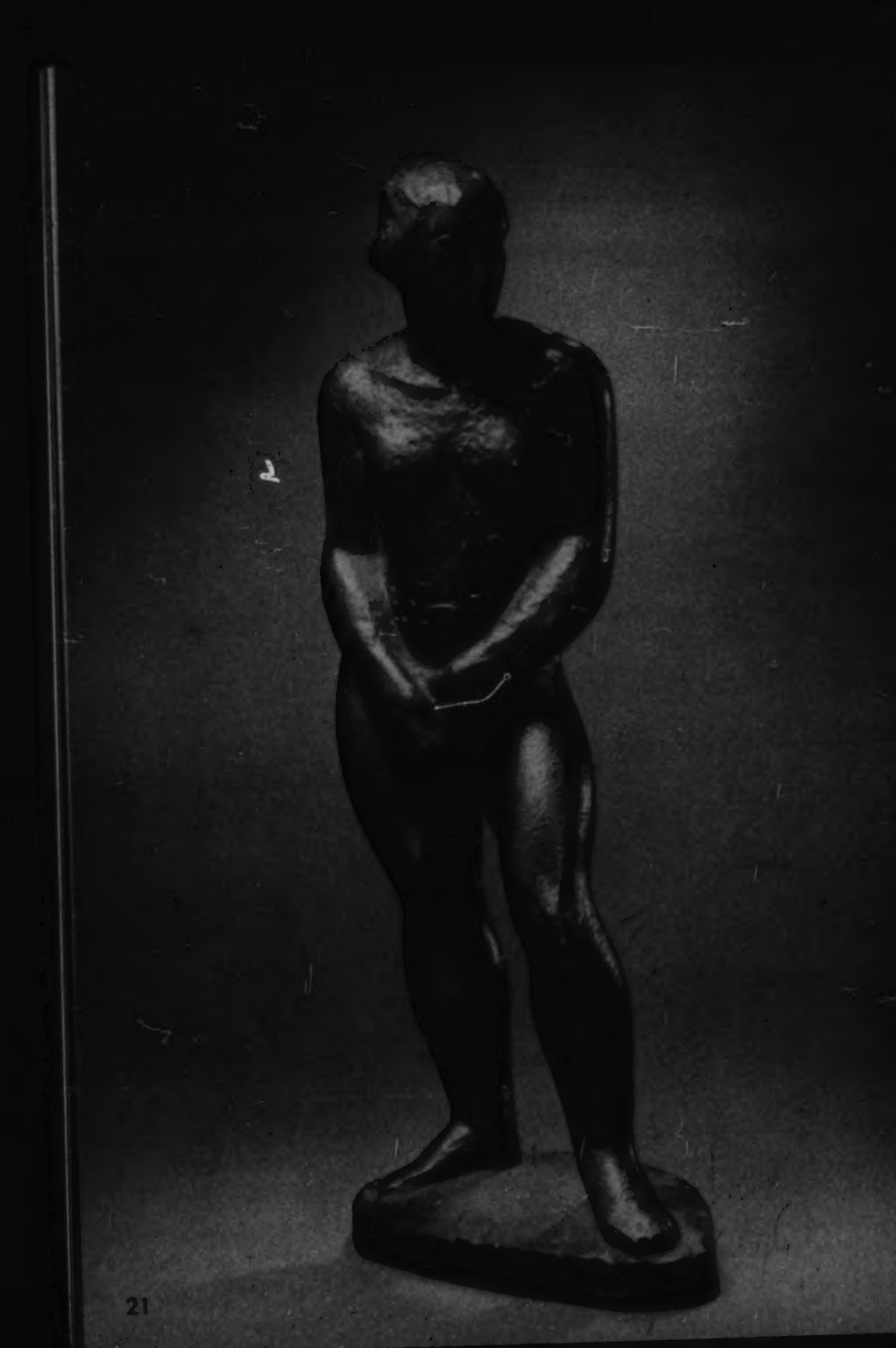
DANIEL-HENRY KAHNWEILER

Paris, April, 1957

Translated from the original French text.







CATALOGUE

1 Woman With Raised Arms. 1931. Bronze, 9¼" (reproduced on cover)

2 Seated Dancer. 1938. Bronze. (Detail of Nr. 13)

3 The Grape Gatherer. 1913. Bronze, 17¾"

4 Seated Woman. 1930. Terracotta, 38½"

5 Woman's Head. 1910. Bronze. 6¾"

6 Seated Catalane. 1922. Terracotta, 11½"

7 Woman Arranging Her Hair. 1924. Terracotta, 11"

8 Two Spanish Women. 1927. Terracotta, 10"

9 Kneeling Woman. 1919. Bronze, 7½"

10 Standing Nude. 1913. Bronze, 17½"

11 Corrida. 1941. Bronze, 8¾"

12 Parading Torero. 1940. Bronze, 16"

13 Seated Dancer. 1938. Bronze, 11½"

14 The Digger. 1943. Bronze, 9½"

15 Kneeling Woman. 1912. Terracotta, 15"

16 Standing Nude. 1913. Bronze, 9¼"

17 Standing Nude. 1921. Terracotta, 9¼"

18 Crouching Woman. 1910. Bronze, 3¾"

19 Mother and Child. 1938. Bronze, 15¾"

20 Crouching Girl. 1929. Terracotta, 14"

21 Standing Nude. 1940. Bronze, 12¾"

22 Mother And Child with Grapes. 1940. Bronze, 9"

23 Chula. 1910. Bronze, 9¾"

24 Seated Torero. 1923. Terracotta, 14¼"

25 Nude. 1912. Pen and Ink Drawing.

26 Torso. 1914. Sanguine Drawing.

27 Nude. 1914. Pen and Ink Drawing.

28 Woman at the Mirror. 1924. Pen and Ink Drawing.

29 Spanish Women. 1926. Crayon Drawing.

30 Nude. 1926. Pen and Ink Drawing.

31 Reclining Woman. 1926. Ink Drawing.

32 Nude. 1927. Gouache.

33 Mountain Village. 1927. Watercolor.

34 Woman at the Sea. 1927. Gouache.

35 The Valley. 1927. Gouache.

36 Nude. 1928. Crayon Drawing.

37 Manolo at the Drawingboard. 1929. Crayon Drawing.

38 Catalane Woman. 1929. Crayon Drawing.

39 Seated Spanish Girl. 1929. Crayon Drawing.

40 Seated Woman. 1929. Crayon Drawing.

41 Woman's Face. 1929. Pen and Ink Drawing.

42 Crouching Woman. 1929. Watercolor.

43 Woman and Child. 1930. Watercolor.

44 Seated Woman. 1931. Ink Drawing.

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